

Week-end Dance Frocks

by Hester Winthrop



A Wedding Gown that has become a Summer Dance Gown. The Tulle Veil of the Bride Reconstructed into Airy Sleeve Drapery



The Postillon Drapery is the New Note Here. Showing a Facing of the Skirt Fabric while the overskirt is of Heavy Brocade



The Elaborate Embroidery and Fringe Trimming of White Beads is Most Effective on this Gown of King's Blue Chiffon



A Black and White Creation Enlivened with Cut Steel Buckles. The Classic Drapery is Most Distinguished



Cream Embroidered White Net Dropped Over Gray Satin. The Girdle is Gray Velvet

Dancing Skirts Definitely Longer - Floating Sleeve Draperies a Feature of Summer Dance Frocks - Reconstructing the Wedding Gown for Dancing Use - Beads and Metal Threads Have Their Part.

ALTHOUGH the average woman, at this season, is not concerned as much about evening frocks, as she is about sport clothes, poor indeed—in prospect of summer diversion—is she who finds no necessity for planning at least one or two pretty evening costumes. Any two weeks vacation sojourn at a summer hotel will call for a dancing frock or two; no week-end visit will be adequately provided for unless a charming dance frock is tucked into trunk or suitcase, and, of course, if one is planning a long stay of several weeks or a month anywhere, some dinner and dance gowns will be absolutely indispensable.

The woman of fashion, or as the French express it, the mondaine, takes her summer evening dresses as a matter of course. Just so many must be supplied for her wardrobe—and very likely two or three supplementary gowns will be added by mid-

summer or Labor Day. These gowns and their accessories in the way of filmy petticoats, tulle scarves, silk hosiery, slippers, fans and hair ornaments are quite as important, if not more important than sport wear, tailored frocks and thin frocks for the afternoon. Verily, the average woman who has but one or two new evening gowns to buy at summer's beginning, may count herself lucky!

Paris has many silhouettes. The fashionable silhouette in Paris seems as variable as a weather vane. The main thing, these days, seems to be individuality, where evening costumes are in question. In sport dress styles are much alike—there is variation in color and in material but lines give a composite silhouette. Each evening gown, on the other hand, is a creation all by itself. It may be Grecian, Russian, Japanese, Turkish, Directoire or Empire, fashion makes no stipulations about its silhouette, as long as it strikes the note of individuality and is a picture all on its own account. So a woman may select what is becoming to her own figure and her general style and need not make herself into a caricature in order to look up to date.

The Grecian type has favor and some of the most distinguished gowns of the season are of this type. Pictured, is a black and white satin dinner gown which carries out the Greek idea in its drapery; and the contrast of black and white is adroitly managed. Only a French couturier could have achieved this extremely simple yet matchlessly distinguished gown which is built of soft, rich satin, the white a little lighter in weight than the black satin which forms the skirt and train. There is first, an ankle length skirt of black satin, slightly longer at the back than at the front. Over this drops a straight tunic of white satin, draped into the figure

at the waistline, the bodice suggesting a piece of satin, carelessly thrown over the shoulders and drawn into place beneath the arms at either side of the waistline. Over the white tunic lengths of black satin trail downward from the left shoulder and clasp over the hips with cut steel buckles, one end of the drapery trailing on the floor at the back while the other end forms a short overskirt. The material gives no suggestion of cutting or sewing anywhere, yet the lines of the gown are marvelous. As in the case of most cleverly cut French gowns, what stitches there are, hidden away in the skeleton of the costume, are placed with consummate skill. Every stitch tells in a French frock you may be sure—and you may be sure to, that every stitch is set with silk; no French couturier would stoop to using cheap thread in the seams of a creation going out to express his or her individuality and genius. It is in costumes manufactured by the wholesale over on this side of the water, that this inexcusable substitution is often discovered—more's the pity.

Lace lavishly used this summer. So many of the summer dance frocks are made of lace that the un-

veiled silk costumes are in the minority. Perhaps because of this, however, frocks of other materials than lace, stand out with a difference that makes for distinction. But the lace dancing frocks are very lovely—and oh so becoming! The woman does not live, no matter what her age, who does not look better for the wearing of a lace evening frock. Lace brings out the freshness and bloom of youth, and adds grace and charm to old age. A notable lace gown for the matron, pictured on today's page, owes its distinction to the unusual color scheme—pearl gray and cream. The model is so simple in construction that it could almost be managed at home, yet this gown came from a very important house—Worth, no less. The gray satin skirt falls to the ankle and the satin bodice rises only to the bust where the satin is attached to a yoke of gray silk net. Over this pearl gray foundation is draped cream embroidered white silk net, draped bodice and pleated net skirt being joined by an inserted belt of the lace so that the lace frock is all in one piece. Under the lace belt is a strip of plain net, the two strips forming a casing. Through this casing is run gray velvet ribbon, ending in a tailored bow at front and back; and by means of the casing and ribbon the frock may be drawn in to fit the figure trimly. The lace flouncing which forms the tunic is sloped and mitred at each side, and a short train of lace is thus made on each side of the skirt.

This is certainly a unique way of making a lace dancing frock, but so full is the satin foundation skirt, and so airy the folds of lace in the flouncing, that the divided effect is not as striking as one might imagine from the description.

Draperies Tucked Up At The Back. Another individual dancing frock of the summer has postillon drapery, or a tucked up effect at the back of the hips—almost a bustle effect, to be sure! The drapery and a wide, swathed girdle are of silver thread brocade crepe in melon pink shade. Under the drapery is a short dancing skirt of pink and silver tissue and facings of the shimmering tissue are set in each of the four loops of the drapery. Just two wisps of flesh pink chiffon flung over the shoulders and caught into the girdle—that's the bodice! It is enough to say of this bodice that it will probably be cool on summer nights.

A restaurant dinner-dance gown is shown in the model of king's blue chiffon, veiled with silk net in the same shade, embroidered with white beads and weighted with silver fringe. The blue frock is draped over a foundation of king's blue satin and the smart "dinner" hat for restaurant wear is of silver and gold tissue put together with black velvet cordings, with a crown trimming of silver leaves.

The June Wedding Gown Becomes A Dance Gown.

The average bridal gown is such an impressive affair that it is very uncomfortable to dance in—one simply cannot feel free and easy in it, or yield to the spirit of the dance. A handsome wedding gown costs a deal of money and few girls can afford, for the sake of sentiment, to put away their bridal robes in lavender as hair-locks for their grandchildren. Sooner or later the costume is remodeled into an evening or dinner frock, and the reconstruction had far better be accomplished immediately. The long, close sleeves may be removed and floating wing sleeves achieved with part of the tulle veil. The train can be partly cut away and looped up so that it may be easily lifted for dancing; and the bodice may be made more décolleté than would be considered correct for a bride on her wedding occasion.

SMOCK BLOUSES Becoming to Most Figures

ALTHOUGH the tunic, or smock-blouse is at its best on a tall and slim figure, the woman who is not slim can wear it if she is careful about the way it hangs below the waistline, and about its length below the waistline, also. The shorter the figure, as a rule, the longer should be the tunic; any line bisecting the skirt between belt and knee should be avoided by a too-short woman, especially if she is also a too-stout woman. The very short woman who is also very thin can wear any sort of smock-blouse she chooses, for in her case proportions are not distorted, and usually the more trimming her costume shows below the waistline, the more petite and youthful she appears.

If, however, one is unfortunate enough to possess both *enbonpoint* and a yearning for a smock-blouse, the only advice possible is: Be careful! Have all trimmings on the smock follow up-and-down lines; keep the silhouette as straight as possible by wearing the belt loose and rather low; and choose a smock of soft, slippy material that will not stand out from the skirt. A smock of crisp material—or even of soft material like voile or silk—should be made to lie flat over the hips by pressing the fullness into pleats. This may be done even if there are buttons at the belt line. The French laundress has a way of pressing pleats in a gathered skirt or tunic, improving the lines exceedingly—

much, thereby, and this artifice is not resorted to half enough over here. If you have ever bought a French nightdress or chemise, you are familiar with this idea; for French lingerie is usually pressed into small pleats below the gathers, giving a clinging straightness to the garment instead of the flare that gathers always produce.

The most becoming smock-blouses to most figures are those of Georgette crepe or chiffon; and a band of heavy trimming material at the bottom will make such a blouse becoming to even a woman with large hips. Beads, or embroidery done in silk will add to the smartness of such a smock and will furnish the weight necessary to hold it down in flat lines over the hips. Jenny has materially increased the vogue of such smocks by bringing out model after model each more captivating than the last. These smock-blouses are usually of chiffon, ornamented with bands and motifs of bead trimming and some of the color combinations are indescribably beautiful. For example one smock is of Nile green chiffon with framing of blue chiffon embroidered in silver threads, the blue chiffon joined to the green under lines of turquoise beads. A silver girdle of the type shown in one of the illustrations, finishes the blouse. By "framing"—above referred to, the couturier means outlining a blouse with trimming or contrasting material. There is, for instance, the trimming band around the lower edge of the garment and the bands or cuffs that edge the sleeve. A circular, square or V shaped band outlines the neck, according to the way it is cut, and extensions from this band run down around the armholes, "framing" them and the neck opening with the contrasting trimming. This is a very effective way of finishing a smock-blouse, and the framing material may be set in with hemstitching if extra daintiness is desired.

A woman who has made herself several of these dressy smocks for wear with separate skirts, one skirt of white wash satin and the other of black tulle, has used the framing idea with excellent success. A white chiffon smock is framed with white satin and has a girdle of crystal beads—this for wear with the white skirt. A black chiffon smock is framed with black chiffon trimming, and there is a smock of electric blue chiffon with bands of white milk bead trimming, and a smock of cerise chiffon with framing of the same chiffon used in double thickness and hemstitched at the joining edge. To go back to Jenny's smock-blouses, one must not forget a stunning affair of string colored silk net falling quite to the knee and buttoned straight down the front with string colored crocheted buttons. Under it is a narrow foundation slip of Chinese blue crepe de chine. This couturier is also making very long

coats of net, lace or organdy which are worn over slips of satin or crepe de chine; the smock banded at the edge with the silk fabric. A notable feature of these models is the fitted foundation of silk which defines the figure neatly under the transparent, loosely hanging smock.

The smock-blouses just described are formal affairs suitable for afternoon wear. There are also smock-blouses for sport wear, and for morning wear with separate skirts of wash material. A pretty smock of the latter type is of white cotton lawn with trimming band, collar, cuffs and belt of flowered cretonne; and there are smocks of white lawn trimmed with dotted lawn; and of dotted lawn with plain white lawn or pique trimming. There is wide variety of choice in material and in manner of trimming when it comes to smock blouses, and so many different ideas are represented in the shops that one need not fear to meet a duplicate of one's own particular smock all summer.

An ideal smock for a morning's shopping is of sage green crepe de chine; gives a better dressed appearance for the street than a frock of tub material, yet the latter could scarcely be cooler to wear. The very loose, baggy lines of the smock are cleverly managed to give an effect of trimness. Elongated points run up and down the front, and the full sleeve is gathered into a slanting cuff. Another good feature which you must not miss is the row of closely placed, tiny buttons running the whole length of each point that extends from the belt. These buttons are green, like the blouse material, and the belt, cuffs and a narrow collar turning down at the back of the neck opening

are of green and cream printed crepe. The girl who wears this green smock over her white tulle sport skirt, wears a green straw hat with white and green silk covering, and carries a green parasol striped in white.

There are some very good looking smock-blouses of tan pongee, pleated below a shallow yoke and with a deep trimming band attached below the pleats. The blouse falls to the knee and may be worn like a coat over a skirt of tan pongee accompanied by some sheer little blouse of lace or chiffon. A deep collar and cuffs of dotted foulard silk will make the pongee smock, or coat, entirely up to the minute.

The smock idea is carried out in summer frocks as will be observed in the dainty model pictured: a frock of honeycomb printed voile with smock-blouse over a separate skirt of the material. The heavy girdle of beads and dull silver keeps the duffy fabric in trim lines.

PACKING RUGS FOR STORAGE. WHEN rugs are to sojourn through a summer at any storage place—a regular cold storage establishment excepted—some precaution should be taken against the depredations of moths which sometimes utterly ruin costly Oriental rugs in a few weeks in such places. Spread newspapers on the floor, place a rug on the papers and cover with another layer of the papers, sprinkling the paper copiously with turpentine. This cannot harm the rugs in the least. Add another rug, then more papers and more turpentine, until all the rugs are in place. Roll up the rugs and papers over a wooden stick, and wrap newspapers securely around the roll.



The heavy bead girdle holds this smock of soft material in graceful, semi-fitting lines that make the figure trimmer.

